

97.E Box. 0120
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28
1621
THE BIRMINGHAM SCHOOL OF ART.

Supplementary Catalogue
OF THE
WORKS OF
ART-MANUFACTURE,
Decorative Furniture, &c.

EXHIBITING,

IN ADDITION TO THOSE SELECTED FROM THE
MUSEUM OF THE DEPARTMENT OF SCIENCE
AND ART,

MARLBOROUGH HOUSE, LONDON,

AT THE ROOMS OF THE SOCIETY OF ARTISTS,

TEMPLE ROW, BIRMINGHAM.

(WHICH HAVE BEEN KINDLY LENT FOR THE OCCASION,)

FROM FEBRUARY 26, TO MARCH 24, 1855.

MORNINGS, except Saturday, from Ten a.m. to Five p.m., at *Sixpence* each person.

MONDAY, WEDNESDAY, AND FRIDAY EVENINGS, from Six to Half-past Nine; and on SATURDAYS from Twelve to Six p.m., *One Penny* each person, in accordance with the stipulations of the Board of Trade.

TUESDAY AND THURSDAY EVENINGS, from Six to Half-past Nine, will be devoted to Students of the School of Art, and Season Ticketholders, attending for the purpose of Drawing from the Examples, only. The public, however, will be admitted at *Two Shillings and Sixpence* each person.

SEASON TICKETS (not transferable) *Five Shillings* each, available at all times during the period of the Exhibition, and giving the holder the privilege, if desired, of drawing from the Specimens exhibited, under certain necessary regulations. These Tickets, however, are not available for Tuesday and Thursday Evenings, except the holder avails himself of the privilege to draw.

Season Tickets may be obtained from the Attendant in the Rooms, or from the Keeper and Librarian at the School of Art, New Street.

BIRMINGHAM:

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MDCCCLV.



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OF THE BIRMINGHAM DISTRICT,

ACTING FOR THE DEPARTMENT OF SCIENCE AND ART, AS SECRETARY
TO THE COMMITTEE AND DIRECTOR OF THE MUSEUM.

CATALOGUE.

IN THE LARGE ROOM.

The Group of Furniture, &c., arranged at the end of the Room is contributed by CHARLES BIRCH, Esq., Edgbaston.

1 S.

Table—Buhl Work.

2 S.

Porcelain Vase, decorated with Wreaths and Painted Medallions, mounted on Ormolu stand.

3 S, 4 S.

Pair of Caddies, decorated with Mosaics of Flowers, Birds, &c.

5 S.

Pendant Group of Dead Game, Carved in Wood.

6 S.

Carved Walnut Music Stand; French, of the Period of Louis XVI.

7 S, 8 S.

Pair of Halberds.

4

9 S.

Carved and Inlaid Buffet.

10 S.

Chalice, Silver-gilt, produced by the Repoussé method, set with enamels, illustrating the Life of the Saviour, surrounded with coloured gems.

Repoussé, or beaten work, is produced by hammering or beating up thin plates of metals; when the necessary projection is secured the metal is reversed, and the details added with the chasing tool on the external surface.

11 S, 12 S.

Pair of Japanese Vases, square.

13 S.

Bust of a Saint, cast in bronze, and gilt.

14 S.

Cup, the Body formed of an Ostrich's Egg, mounted in Silver.

15 S.

Brass Pan with Handles. Saracenic.

The simplicity of the method by which the handles are attached, and their perfect adaptation, as also the style of surface ornament, are worthy of attention.

16 S.

Chinese Bowl.

Peculiar as exemplifying a desideratum in the enamel process, viz., an enamel which will fuse at a comparatively low temperature.

17 S.

Small Kettle, on Stand, of Tutania, or White Copper.

18 S.

A Gilt Salver.

The medallions illustrate incidents in the early portion of the Book of Genesis. The chasing is of a rude but effective character, and some portions of the ornament are remarkable for vigour and perfect adaptation to material.

19 S, 20 S, 21 S, 22 S.

Suite of Fine Venetian Mirrors, engraved with Figures of Jupiter, Mercury, Neptune, and Hercules, with Frames in perforated carving, gilt.

Venetian glass at one period enjoyed a great reputation.

23 S, 24 S.

Pair of Double Lights.

25 S.

Dead Bird, Wood Carving, by

A remarkable specimen of the use of the carving tool in producing an imitation of nature.

26 S.

Carved Cabinet. Period Renaissance.

Portions of the details of this admirable piece of furniture are excellent illustrations of the value of sound principles in the application of ornament to industry, being at once suited to the material and capable of ready and effective execution.

27 S.

Basso-relievo in Bronze. Subject, "The Holy Family."

An excellent example of modelling treatment in metal.

28 S, 29 S.

Pair of Tripod Stools. Highly decorative.

Style Renaissance.

30 S.

Carved Buffet, in Oak, with Griffins and Caryatides.

31 S.

Vase, in Copper.

The body produced by the Repoussé or beaten method, the stand or foot is cast.

32 S, 33 S.

Two Statuettes of Knights in Armour, with Standards, in Cast-iron, polished and chased.

These are remarkable for breadth and simplicity of treatment.

34 S.

Antique Helmet and Four Swords.

35 S.

Bronze Shield.

36 S.

Plate Chest, mounted with Brass Work, forming hinges, lock, escutcheons, &c.

37 S.

Cabinet, of a highly decorative style, inlaid with tortoise-shell, ivory, and coloured woods, with metal mountings introduced.

38 S.

Chinese Vase, in Bronze.

Chiefly remarkable for its peculiar form and its inlaying of gold and silver; it has been originally ornamented with enamelling, which, however, appears to have been of the soft quality.

39 S, 40 S.

Pair of Saracenic Candlesticks, covered with curious and elaborate ornament.

Tapestry Carpet (on Floor).

41 S.

Winchester Bushel, on Carved Oak Stand. Date,

GLASS CASE No. 1 S.

Filled with contributions the Property of CHARLES BIRCH, Esq.

42 S.

Two Bowls and Stands of Bidery Ware, inlaid with silver ornaments, and engraved.

43 S.

Gold Knife and Fork, Handles formed of Figures.

44 S.

Caddy, Parcel Gilt, with Silver Panels, in Niello Work.

45 S.

Oval Caddy of Metal, parcel gilt.

46 S.

Cup of Ruby Glass, gilt; Stem and Stand formed of metal, and gilt.

47 S.

Claret Jug, Repoussé work, date about

48 S.

Glass Tankard, metal mounted, richly embossed, chased and engraved; the metal gilt.

49 S.

Embossed Salver or Tray.

The execution of the work is exceedingly free and bold; the relief is considerable; the drawing of the figures and scroll work good.

50 S.

Box, "Piqué" Work.

51 S.

Small Bronze Casting of Ewer or Jug.

52 S.

Gold Knife and Fork, Handles formed of Figures.

53 S.

German Chiselled Iron Dagger Sheath.

Highly decorated.

54 S.

Metal Tankard, with foliage ornament covering the entire surface, and parcel gilt.

55 S.

Knife, Handle of Jade, set in Silver.

56 S.

Metal Bowl and Cover, in white metal; style Saracenic. The centre surface covered with minute ornamentation, carefully worked.

57 S.

Small Egg-shaped Snuff-Box, with japan ornament on surface.

58 S.

Carved Ivory Tankard, mounted with metal, gilt.

The ivory carving is exceedingly carefully executed. The design represents a combat, in which numerous figures are introduced.

59 S.

Metal Tankard, parcel gilt, with embossed ornamentation, representing Diogenes in his tub.

60 S.

Snuffers and Stand.

*60 S.

Carved Ivory Panel, in exceedingly high relief, representing angels carrying keys and a mitre; an angel appears above, hovering in the air, bearing a wreath of flowers.

61 S.

Knife and Fork, with Embossed Porcelain Handles.

62 S.

Wood Tray, carved by WILLCOCKS, of Warwick.

Attention is requested to the execution of this carving, which is exceedingly good. It is in the style for which the celebrated Gibbons acquired such deserved celebrity.

63 S.

Lapis-lazuli Card Basket, with metal mountings.

64 S.

Dark Coloured Wood Cross, covered with the most minute carvings, illustrative of the history of Christ.

65 S.

Two Keys, with Decorated Handles.

66 S.

Ivory Fork and Spoon, with carved shafts, and infantile figures terminating the handles.

67 S.

Soup Ladle, Ruby Glass, set in Gold.

68 S.

Fish Slice, perforated Ornaments, beautifully arranged.

69 S.

Spoon and Fork.

70 S.

Ebony Workbox, inlaid with ivory, silver mountings.

71 S.

Knife and Fork, with Embossed Porcelain Handles.

72 S.

Cabinet, composed of metal structure, and inlaid with stone panels.

73 S.

Card or Letter Stand, the base of carved wood, the division of tortoiseshell, elaborately engraved and perforated.

74 S.

Tortoiseshell Tray, with raised ground ornament in gold.

Suggestive of hints to papier mâché manufacturers and decorators.

75 S.

Six Gold Spoons, of various designs, with Sugar Tongs and Pickle Fork.

76 S.

Knife and Fork, with Porcelain Handles, Embossed and Painted.

78 S.

Chinese Inkstand, of Jade Stone, curiously carved.

Attention is requested to the handles, as being peculiarly grotesque and curious.

79 S.

Porcelain Snuff Box.

80 S.

A Sèvres Cup and Saucer, green ground, with coloured panel.

81 S.

Cup and Saucer, Capo di Monti, with figures in relief introduced thereon.

82 S.

Cup and Saucer, Jade, with metal mountings.

83 S.

Cup and Saucer, gilt scroll, and Figure.

84 S.

A Sèvres Cup and Saucer, *Turquoise*, with figures and gold scroll.

85 S.

Earthenware Panel, Capo di Monti, with figures in relief.
Subject, Jupiter and the Titans.

86 S, 87 S.

Pair of Cups, in Ruby Glass.

88 S.

A Vase.

A specimen of the early Flemish Delft Ware, painted in compartments, with figures, &c.

89 S.

Flemish Tankard, with embossed silver gilt mountings.

OUTSIDE THE CASE.

90 S.

Column, in Black Marble, Commemorative of the Duke of Wellington, and the Achievements of the British Army.

The shaft engraved with a series of designs representing the various battles sieges, &c., during the career of the Duke of Wellington.

91 S.

A Pair of Silver Candlesticks, supported by figures, parcel gilt.

92 S.

A Small Urn of Metal, the whole surface covered with ornament of a very original kind.

93 S.

Egg Shell Porcelain Jar, with metal top and base.

94 S.

Bronze Model of the Napoleon Column in the Place Vendôme, at Paris. The shaft is traversed by a basso-relievo representing events in the life of the emperor.

95 S, 96 S,

Contributed by the EARL OF DARTMOUTH.

95 S.

A Brass Venetian Galley Lantern. Supposed to be of the date of the end of the 16th century, and to have belonged to the Scaligu family, whose cognizance it bears.

If of the above date, this specimen proves that stamped work was used much earlier than is supposed, as the ornamentation is effected by dies.

96 S.

An Account of Armour in the Tower of London, engrossed on vellum, A.D. 1687.

Shewn as a specimen of bookbinding.

Contributed by J. B. HEBBERT, Esq., *Birmingham.*

97 S.

A Set of Chinese Carved Ivory Chessmen.

The attention of the students is directed to the scroll work at the back of the figures.

GLASS CASE, No. 2 S.

98 S to 104 S,

Contributed by MESSRS. KERR & BINNS, *Royal Porcelain Works, Worcester.*

98 S.

Déjeûné Service; Drab, Blue, and Gold Ornaments; Old Sèvres China. Consisting of Plateau, Tea-pot, Sugar Box, Cream Ewer, and one Cup and Saucer.

99 S.

Chocolate Cup and Saucer; Fürstemburg China.

100 S.

Plate of Modern Sèvres China; with Anthemion Ornament, arranged in Gold.

101 S.

Small Vase, on Pedestal Leg; Decorated with Raffaellesque Ornament, and Gold Ground.

102 S.

Copy of a Capo di Monti Vase, with Pompeiian Ornament.

103 S.

Four Plates. Specimens of Flower Painting.

104 S.

Group of Ornaments, &c. (13 pieces); Decorated after the Antique.

105 S to 123 S,

Contributed by SIR FRANCIS SCOTT, BART.

105 S.

A Pair of *Prie-Dieu* Candlesticks, with enamelled Shields, made by Messrs. HARDMAN & Co., to order, in 1853.

106 S.

Ivory Madonna, in Wooden Niche, carved by TAHAN.

107 S.

A Cross of Sandal Wood, with minute carvings of 16th century, mounted in 1853 by Messrs. HARDMAN & Co., with Stem and Finial of Silver.

The carving of the cross is illustrative of events in the Life of Christ.

108 S.

A Square Match Box, of Gilt Metal, with Sèvres Top and four Medallions at Angles.

109 S, 110 S.

Two Slabs of Roman Mosaic. Views of Building and Metellus' Tomb.

Mosaic is produced by uniting together small squares or pieces of various coloured vitreous substances. The number of shades of colour in use by the mosaic workers in Rome amounts to many thousands. The picture when made of mosaic is indestructible as the material of which the representation is composed.

111 S, 112 S, 113 S, 114 S.

Four Small Enamel Boxes, of French and German Workmanship.

Enamel is produced by heat. The colours employed are metallic oxides; after being applied on the object to be ornamented, the enamel is fused by being exposed to heat in a muffle, or enclosure, which protects the object to be enamelled from the direct action of the fuel.

115 S.

Casket, of Tulip Wood and Ormolu, made by TAHAN, 1852.

116 S.

One Roman Mosaic, representing Figure in Fancy Eastern Dress.

117 S.

One Roman Shell Cameo. The Deposition from the Cross.

Cameos proper are cut stones, as the onyx, which are stratified; the white strata are cut away and formed into the designs, which show with effect against the darker layers of the stones, and thereby produce excellent relief.

118 S.

Specimen of Bookbinding, in Oxydized Silver, from Paris.

Metallic mountings for books prevailed very generally in the Middle Ages; the fashion has recently been revived with success.

OUTSIDE THE CASE.

119 S.

An Embossed Silver Bowl.

120 S.

A Pair of Old Chinese Vases. Enamel upon Copper.

121 S.

Bronze Cast of the Equestrian Statue of the Emperor Marcus Aurelius, on the Capitol, at Rome.

122 S.

A *Cave à Liqueurs*, made by TAHAN, of Paris, in 1852.

123 S.

Large Casket, by TAHAN, of Paris, of Bois de Rose, Bois de Violette, and Inlaid with flowers of modern Sèvres china.

Sèvres is the Government Establishment for the manufacture of China in France. It is near Paris, and is celebrated for the delicacy and beauty of the works produced there.

GLASS CASE, No. 3 S.

124 S to 127 S.

Contributed by C. REDFERN, Esq., Warwick,

124 S.

A perforated Silver Bread Basket. Period, George II.

125 S.

A rare Oriental Bronze, chased in the shape of the Leaf of a Water Plant tied up as a Vase. (From the Strawberry Hill Collection.)

This remarkable and unique specimen of metal work is thought to be of the 15th century. As a conceit in design it is noticeable for the truthfulness of its imitation rather than for adaptation to material.

126 S.

A perforated and engraved Silver Book Cover. Early German.

The elegant arrangement of lines in this specimen, and the admirable adaptation of the composition to the perforation in uniform quantities, deserves the attention of the student, as being suggestive of infinitely varied combinations of lines, in which the same principle may be followed with success.

127 S.

A Placque of fine old Limoges Enamel.

Contributed by MR. GEORGE WALLIS, Government School of Art.

128 S.

Chinese Carved Tortoiseshell Snuff Box.

Noticeable for the ornamentation, though very elaborate, never interfering with the use; as every portion is kept strictly to the form necessary for the waistcoat Pocket, the line of the lid and bottom being a curve.

*Contributed by MR. DANIEL WOOD, Government School
of Art.*

129 S.

Shell Cameo. Subject, Cupid and a Nymph.

130 S to 132 S,

Contributed by W. SHARP, Esq., Birmingham.

130 S.

Pair of Indian Rose Water Bottles.

132 S.

Specimen of Wood Carving, of a highly delicate character.

*Contributed by MR. W. BOYTON KIRK, Government School
of Art.*

133 S.

A Lamp, of Modern Manufacture, brought from Perugia.

This lamp is the exact counterpart of the lamps used by the ancient Greeks.

134 S.

Contributed by MR. W. C. AITKEN.

Specimens of Jasper Ware, with Cameos by TURNER, date
1800.

Two Bronze Seal Handles.

Bronze Handle Paper Knife.

A Collection of Impressions from Ancient and Modern
engraved Gems, Cameos, &c.

Exhibited as affording suggestive hints to engravers on precious stones, glass
cutters, medallists, and die sinkers, in the treatment of the various works to be
executed by them.

Contributed by the RIGHT HON. LORD CALTHORPE.

135 S, 136 S.

Two Turkish Hookahs, or Pipes.

OUTSIDE THE CASE.

*Contributed by MR. W. BOYTON KIRK, Government School
of Art.*

137 S.

A Three-light Lamp, of Roman Design.

138 S.

Contributed by Mr. A. PRESTON.

A Bronze Bust of N. Poussin, the celebrated painter.

139 S to 166 S,

Contributed by MESSRS. HARDMAN & Co., Birmingham.

Processional Cross; 14th century; enamels; Eternal Father at top, St. John and the Virgin right and left, St. Mary Magdalen at bottom, Busts of the Four Evangelists at back.

Perfect enamels of the period.

140 S.

Monstrance. 1400.

Upper part very elegant.

141 S.

Reliquary; 14th century.

142 S.

Monstrance; 1400.

Upper part and buttresses of 16th century.

143 S.

Monstrance; 14th century.

Fine specimen of the period.

144 S.

Monstrance; about 1500.

145 S.

Processional Cross; 14th century.

Fine specimen. French work.

GLASS CASE, No. 4 S.

Contributed by MESSRS. HARDMAN & Co., Birmingham.

146 S.

Processional Cross; early 14th century.

Some of the metal mountings are modern.

147 S.

Processional Cross; 11th century.

A curious specimen of enamelling of the period: St. Peter at base of cross, the Virgin and St. John at end of arms, Angel at top, Evangelists at back.

Belonged to Fountain Abbey.

148 S.

Processional Cross; late 14th century.

*148 S.

Silver Morse; 15th century, late; The Virgin and St. Sebastian under canopies.

One figure missing. Twisted leafage very fine.

149 S.

Processional Cross, dilapidated; 14th century; Cross and Figure; metal mountings later.

150 S.

Bell, cast from one of the 12th century.

Emblems of Evangelists in leafage.

151 S.

Thurible; 13th century.

152 S.

Enamelled Pyx; about 1200.

Very curious.

153 S.

Incense Book; decorated period.

154 S.

Thurible; 14th century.

155 S.

Thurible; 13th century; castellated form.

19

156 S.

Pax, representing Crucifixion; 17th century.

157 S.

Thurible Cover; early 13th century.

Delicate workmanship.

158 S.

Chalice; early 15th century; bowl modern.

English workmanship.

159 S.

Top of Monstrance.

160 S.

Latten Dish; 17th century.

161 S.

German Dish; about 14th century.

Fine specimen of beating up.

162 S.

Beaten and Enamelled Dish; 16th century.

163 S, 164 S.

Specimens of Majolica Ware.

165 S, 166 S.

Two Evangelists; Electro-deposits from Stone Work; date about 1400.

The above collection illustrates in a very forcible manner the value of collecting together, for purposes of reference, the works of a bye gone period. The great success of Messrs. Hardman & Co., as producers of Metal Work in the style of the Middle Ages, may be attributed to their intelligent reference to such works as they have here contributed.

167 S to 188 S,

Contributed from OSCOTT COLLEGE.

167 S.

Iron Casket of the 14th century.

20

168 S.

Brass Candlestick, in beaten work.

169 S.

Venetian Door Knocker, in bronze.

170 S.

Carving of Virgin and Child.

An excellent example of carving, and more particularly so from the union of ivory and wood in the same work. The style is called cryso elephantine.

171 S.

Enamelled Stoneware Cup, mounted in white metal.

The enamels represent the twelve Apostles.

172 S.

Representation of Baronial Building, in iron.

173 S, to 176 S.

Four Specimens of Mediæval Iron Work, consisting of—

Geometric Panel for Gate.

A Lock.

Five perforated Straps, a Latch, and Door Bolt.

Scroll Work.

Curious as illustrating the different modes of working and construction employed by mediæval workmen in iron work.

177 S.

A Renaissance Carved Panel.

178 S to 187 S.

Ten Panels, illustrative of Gothic Ornamental Carving.

188 S.

Curious Byzantine representation of Virgin and Child, in carved wood frame.

Contributed by REV. RUDOLPHUS BAGNALL, *Oscott College.*

189 S.

Crucifix, with Bronze Figure on gold ground.

Contributed by MR. INGRAM, Decorator, Broad Street.

*189 S.

A Bouquet of Flowers, in Wrought Iron.

The manipulation or working of iron was at one period carried to very great perfection in many of the continental towns, particularly in Nuremburg; but evidence is not wanting to shew that in England the art had arrived at a very advanced state. It is doubtful at what period, or in what country, the specimen shewn was produced; it is, however, remarkable for the ease and elegance of the flowers and leaves, the type of each flower being easily recognizable, without an apparent slavish attempt at copying: this is the proper treatment to which a natural object should be subjected when used for a decorative purpose. The several portions have been hammered out from bar iron, and it is evident, upon examination, that the hammer has been the principal tool employed in the construction. The flowers are formed from many separate pieces, which, after being shaped and placed in their proper position, are held together by the stem, which passes through the various thicknesses, and is finally riveted in the centre of the flower. This specimen is worthy of careful examination, as the use of iron is evidently on the increase for decorative purposes; its advantages are strength in connection with lightness and elegance.

*Contributed by MR. GEORGE WALLIS, Government School
of Art.*

190 S.

Medallion, in Cast Iron, of Franklin.

This specimen of American iron casting was executed by the Ames Manufacturing Company, Chicopee, Massachusetts, and is one of a series of medallions executed as portions of the decorations of the library of the Congress, in the Capitol at Washington; the whole of the fittings of which are of iron, the shelf compartments being divided by ornamental pilasters, also of perforated iron, in which medallions of the eminent men of the United States are inserted. The medallions were modelled by Brown, of New York.

*Contributed by MR. DANIEL WOOD, Government School
of Art.*

191 S.

**Embroidered Cambric Handkerchief, executed at Belfast, for
the late Earl of Belfast.**

*Contributed by MR. GEORGE WALLIS, Government School
of Art.*

192 S.

**Medallion, commemorative of the late Duke of Wellington.
Designed and Modelled by Mr. E. JEANNEST; Electro-
deposited by Messrs. ELKINGTON, MASON, & Co.**

IN ROOM No. 2.

194 S to 244 S.

Contributed by MESSRS. ELKINGTON, MASON, & Co.

Being Reproductions of Works chiefly from the Antique.

194 S.

Pair of Bronze Deposits; subjects—"Saul and Levites," and
"Gathering the Manna."

195 S.

Jason, by Thorwaldsen

196 S.

Hissus. Reduced by Mr. Cheverton, from the original in
the British Museum.

197 S.

Tazza, with Figure of Silenus, copied from the original, found
at Herculaneum.

198 S.

Dying Gladiator.

199 S.

Crouching Venus, from the original in the Vatican, reduced
by Mr. Cheverton.

200 S.

Sacramental Plate; representing the Resurrection of Our
Lord, surrounded by Angels, bearing the Symbols of His
Passion.

201 S.

Candlestick, after Benvenuto Cellini.

202 S.

Antique Drinking Cup.

203 S.

Antinous, Cast from an Antique Bronze in the possession of the King of Denmark.

204 S.

Lazzaroni Dish, for the Sideboard, or Fruit Plate.

205 S.

Antique Drinking Cup.

206 S.

Alms Dish ; representing the Parable of the Prodigal Son, a reproduction of the Cinque Cento Period.

207 S.

Bust of Alexander, after the Antique.

208 S.

Mercury, represented as the God of Commerce, by John of Bologna.

209 S, 210 S.

Pair of Horses, from Antique Bronzes.

211 S.

Bacchanalian Vase, reduction of a, discovered at Monte Cagnuolo, near the ancient Lanuvium, on the site of the Villa of Antoninus Pius. The original, of colossal size, is in the British Museum.

212 S.

Hercules, Farnese.

213 S.

Bust of Socrates, after the Antique.

214 S.

Iliad Dish, or Salver, designed by Mr. Charles Grant ; the bas-reliefs in the several compartments are taken from the subject of the Iliad.

215 S, 216 S.

Pair of Centaur Cups, after the originals discovered at Pompeii,
Fictile Ivory, with Glass Shades and Lamps.

217 S.

Bust of Demosthenes, after the Antique.

218 S, 219 S.

Lions. Antonio Canova. From the Monument of Clement
XIII, at Rome.

220 S.

Cup, modelled from the Original of Benvenuto Cellini.

221 S.

Vase, Campagna.

222 S.

Pompeii Candlestick.

223 S.

Fawn with Cymbals.

224 S.

Bust of Cicero, after the Antique.

225 S.

Troy Dish.

226 S.

Tazza, after Benvenuto Cellini.

227 S.

Antinous, Cast from an Antique Bronze found at Nola, near
Naples, now in possession of the King of Denmark.

228 S.

Bust of Herodotus, } double hermes, after the Antique.
Bust of Thucydides, }

229 S.

Jug, Benvenuto Cellini.

230 S.

" Eve's Hesitation," by John Bell, Esq.

231 S.

Bacchus Plate.

232 S.

Apollo Belvidere, reduced from the original in the Vatican.

233 S.

Old Plate.

234 S.

Old Plate.

235 S.

Theseus. Reduced by Mr. Cheverton, from the original in the British Museum.

236 S, 237 S.

Nesting, two Figures emblematical of, reduced from the originals in the Gallery of Florence.

238 S.

Foot Lamp, from an Antique discovered at Herculaneum, adapted to an Inkstand.

239 S.

Cup, Apotheosis of Homer, from Pompeii.

240 S.

Apollo Seated, after the Antique.

241 S.

Roman Candlestick.

242 S.

Bust, from the Antique

243 S.

Solomon Ink, Bas-reliefs from Ancient Chasing.

244 S.

Dancing Fawn, from the original, in the Museum of Naples.

245 S.

A Carved Wood Frieze. Italian, of about the period of the middle of the 16th century.

A remarkably fine work, in some portions of which great power in representing energetic action is displayed. The rowing figures and the figure near the boat are especially pointed out as examples of this. The subject is supposed to represent the Rape of Helen, and has been attributed to one of the disciples of Michael Angelo, of the Florentine or Bolognese School.

246 S.

Contributed by MESSRS. HARDMAN & Co., *Birmingham.*

A Wrought-Iron Panel of a Staircase Balustrade.

Imitation of 17th century work.

247 S to 255 S,

Contributed by MESSRS. COOKES, SONS, & MERES, *Warwick.*

247 S.

A Photograph of the Alscot Park Buffet. Designed and executed in Oak, by the Contributors, for James Roberts West, Esq., Alscot Park, Gloucestershire.

The style of the buffet is emblematical of English field sports, the object having been to shew the applicability of a high class of imitative art of articles of utility. The work was executed from models, of which a few portions are also contributed, as illustrations of the full effect of certain portions of the composition, by the system of "pointing," usually employed by sculptors only, but first introduced in the execution of wood carving by Mr. Walter Cookes, in 1850.

248 S, 249 S.

Models, in Plaster, of Groups of Dead Game; forming the Upper Side Panels of the above Buffet.

250 S, 251 S.

Alto-Relievo Models, in Plaster, of Groups of Implements of the Chase, &c., forming the Lower Side Panels of the above Buffet.

252 S, 253 S, 254 S, 255 S.

Models, in Plaster, of four Figures representative of certain Phases of Nomadic Life, forming the Angle Pieces of the above Buffet.

256 S to 259 S,

Contributed by the RIGHT HON. LORD CALTHORPE.

256 S.

A Group of three Malaga Figures.

The city of Malaga, Spain, is famed for the production of works of this class generally, illustrative of Spanish life, manners, and traditions. These examples are remarkable for the perfection with which the details of the costumes are given, and, in many instances, for the elegance and appropriateness of the design.

257 S.

A Group of three Malaga Figures.

See No. 256 S.

258 S.

A Model of a Line of Battle Ship, of the Reign of James II.

259 S.

A Model of a Frigate.

The perforated metal work, representing the front of the gallery across the stem of the vessel, is worthy of examination, from the character of the design.

260 S.

A Series of Impressions illustrative of the Method of producing a Copy of a Water Colour Drawing, after J. D. HARDING, by means of the Chromo-Lithographic process.

Printed and contributed by MR. UNDERWOOD, Lithographer and Printer, Union Passage, Birmingham.

There is probably no art which has progressed more rapidly than that of lithography, since its invention, in 1790, by Alois Senefelder. The principles of the art consist in taking advantage of the property possessed by a particular kind of limestone for the absorption of grease into its substance. The process may be briefly described as follows: The subject to be copied is drawn upon the surface of a previously prepared stone, granulated if for a chalk drawing, and polished if for a pen and ink or line drawing; the crayon, or lithographic chalk used, is composed of wax, soap, tallow, lac, and lamp black; these various substances are melted together, and thereafter cast in small moulds into a cylindrical form. The design having been previously traced on the stone, the draughtsman works up the various parts; great care is required to arrive at solidity with the working, and at the same time to produce work which will not look indistinct when

printed. The delicious pearl grey, and the almost ethereal and evanescent forms of cloudland, or shadow, can only be accomplished by the practical lithographic artist who is "up" in the working of chalk tints. The drawing having been completed, is passed into the hands of the printer, as the artist rarely, if ever, prints his own drawing. The preliminary step on the part of the printer is to etch the stone, viz., to pour over its surface a very weak solution of acid and water; this is repeated until the stone is considered sufficiently etched. The effect of the etching is to unite with and neutralize the alkali, or soap, contained in the chalk, and render it insoluble in water. A solution of gum in water is then passed all over the stone, which is then in a condition for the process of printing, which is as follows: The gum being removed, the printer sprinkles a few drops of water on the stone; these he spreads all over its surface by means of a sponge; the water is imbibed only by those parts of the stone not covered by the drawing; with a double handed roller he rolls the ink upon the surface of the stone, which adheres only to the chalk or crayon marks; after being sufficiently rolled in, the sheet of paper destined to receive the impression is laid upon the surface, and in that position the stone and paper are subjected to the pressure of a suitable press; after passing through which a copy of the drawing on the stone will be found transferred to the paper. The rich mellow tint with lights, observable on many lithographic prints, is produced by a separate stone and printing. It is in the carrying out of this important feature, and by availing themselves of the advantages arising out of a multiplicity of stones, that lithographers have arrived at the perfection they have in copying coloured drawings.

In the production of the specimen exhibited, no less than fourteen different printings, or stones, have been employed. The difficulty is increased by the necessity for each stone, or a portion thereof which is printed from, occupying its proper place, or what is technically called "registering" correctly. The combinations, in order to get the effect of the drawing, is another and important difficulty to be overcome, requiring great care and attention. The judicious printing of one colour over another, by which a third or intermediate tint is produced, is of the utmost consequence to the effect, and the economical production of the work. The arrangement of the illustrations shews the progressive development of the picture as each additional printing is given; the final impression, by introducing all the details, produces the finished work.

IN LARGE ROOM.

GLASS CASE, No. 5 S.

261 S.

Commemorative Medals and Coins struck at the Soho Mint.

Contributed by Mr. A. PRESTON.

Emperor of Russia	KUCHLER.
King's Preservation	"
Assassination of King of Sweden	"
Restoration of King of Naples.....	"
On the Birth of the Dauphin of France	"
Final Interview of the King of France	"
Execution of King of France	"
Execution of Queen of France	"
Prince and Princess of Wales, on their Marriage	"
Marquis Cornwallis, on the Peace with Tippoo Saib	"
Earl Howe, on his Victory of the 1st of June	"
Slave Trade Abolished	PHILLP.

General Suwarrow, on his Success in Italy	KUCHLER.
Empress Catherine of Russia	"
Restoration of George III to health	DROZ.
Queen Charlotte	KUCHLER.
Battle of the Nile	"
In Commemoration of British Victories.....	"
Union with Ireland, 1801.....	"
On the Peace, 1802	"
Serment du Roi (the series), 3 medals	DUPRE.
Lafayette	DUMAREST.
J. J. Rousseau	"
Battle of Trafalgar	KUCHLER.
Frogmore Medal	"
Prince Regent of Portugal	"
A Specimen Prize Medal	"
Emperor Alexander of Russia.....	"
Battle of Seringapatam.....	"
On the Death of Matthew Boulton	PIDGEON.
Board of Agriculture (Prize Medal)	"
Coronation Medal, George IV	"
Shakespeare	KUCHLER.
Hudson's Bay Company	"
The Second Presidency of General Washington, U.S....	"
Charleville Forest	"
14 Provincial Tokens.	
4 Foreign Coins.	
Colonial Coinage—4 Bencoolen, 1804.	
" 4 Bombay, 1804.	
" 6 Madras, 1794 and 1803.	
" 3 Ceylon, 1802.	
" 4 African Company, 1786.	
" 6 Sierra Leone, 1796.	
" 12 Miscellaneous.	

Interesting as shewing the degree of perfection arrived at in the art of die sinking for medals and coins at a comparatively early period. It is to the credit of Matthew Boulton that he, at an early period, detected the promise of future greatness in Flaxman and Wyon; that he introduced into this country foreign talent, by which our national ability has been fostered and encouraged. Kuchler, Dupré, and Dumarest were employed at the Soho; and the great excellence of Pidgeon as a medallist, reached its culminating point there also.

Attention is requested to the justly celebrated medal commemorative of the death of Matthew Boulton, as also to the coronation medal of George IV, the dies for which were both executed by Pidgeon.

262 S to 281 S,

Contributed by J. HOWARD GALTON, Esq., Hadzor.

262 S.

Bronze Candlestick, from an Etruscan Model, by Agostino, of Rome.

263 S.

A Venetian Glass Vase.

264 S.

Two Bronze Inkstands, one Etruscan, one Cinque Cento, by Agostino.

265 S.

Six Filagree Findjans, from Constantinople. (Turkish Coffee Cups and Stands.)

266 S.

A Silver Filagree Cup, from Malta.

267 S.

Three Bronze Seals.

268 S.

Cameo Head of Medusa, by Saulini, of Rome.

269 S.

Ivory Carvings of Musical Instruments, Flowers, &c., by Tadadei, of Turin; exceedingly minute.

270 S.

Letter Weight, Boys Balancing, by Agostino.

271 S.

Bacchanalian Scene, Gilt Bronze, in Frame.

272 S.

Candlestick and Letter Weight, a Fawn, by Agostino.

273 S.

Small Venetian Vase.

274 S.

A Silver Horn, worn by the Druse Women in the Lebanon.

275 S.

Cameo, Jupiter and the Titans, by Saulini, copied from a Gem in the Museum at Naples.

276 S.

Brass Turkish Bowl, from Constantinople, with engraved Verses from the Koran.

277 S.

Bronze Candlestick, Dolphin, &c., copied from a Bronze found in Pompeii, and now in the Museum of Naples, by Hopfgarten, of Rome.

278 S.

Bronze Candelabra, from a Design of Raffael, by Agostino.

279 S.

An Ivory Figure of a Beggar, from Dieppe.

280 S.

A Bronze Tazza, by Agostino, of Rome, copied from Benvenuto Cellini.

281 S.

Cinque Cento Bronze Bowl.

IN ROOM NO. 2.

282 S.

Contributed by MR. W. C. AITKEN.

The New Art of Nature Printing, Illustrated in a Series of Impressions procured from Plants, Minerals, Fossils, and Animal Substances.

A, A, A, A, A, A. Printed at the Austrian Government Printing Office.—The minerals are copied by means of etching their surface with acid, the softer parts being acted upon more readily than the harder; from this surface a cast is taken by gutta percha; from this in turn a deposit in copper, by the electro-metallurgical process, is procured; this again is copied from; and the plate last procured is printed from by the ordinary copperplate press.

B, B, B, B, B, B. Produced by Bradbury and Evans. Representations of plants only.—These are copied in their dried state, by placing the specimen upon a polished steel plate; over the plant is laid a piece of sheet lead; the plates of metal, with the plant between, is then passed through metal rolls, the result of which is to produce an impression of the plant upon the lead plate. As the lead could not be printed from, a copy is taken by the electro deposit process, which of course shews the lines in relief; as this could not be printed from, it is again copied or deposited upon, and forms the copperplate which is used to procure the impressions on paper from. The printing in colour is produced by stopping out, and by covering the portion of the plate to be of another colour; the part inked is then covered, and the colour applied or rubbed in, to indicate the flower. The plate is then wiped, placed in its position in the press, the paper laid upon it, and passed through. Various colours by one printing are thus produced.

C, C. Representations of feathers, decayed leaves, ferns, and sea weed, produced by DIRECT PRINTING, first applied by Mr. W. C. Aitken, without the intervention of the electro-deposit process, the impression being taken upon a metal

which can be printed from.—Attention is directed to the minuteness of these impressions, the down of the feather being perfectly shewn, and every minute fibre of the decayed leaf introduced being distinctly marked.

D. Nature printing by the transfer and chromo-lithographic process.—In these illustrations impressions were taken and transferred to the lithographic stone by the usual method. One printing is sufficient to express the corallines; but in the coloured flower, as in chromo-lithography, three stones were used, and consequently three printings were required.

The superiority of direct printing will at once be recognized, in the economy of time and the superior sharpness and minuteness of the impressions.

Contributed by MESSRS. JENNENS & BETTRIDGE, *Birmingham.*

283 S to 285 S.

Specimens of Japan Ware. Native Japanese Manufacture.

285 S to 290 S.

Six Examples of Past Methods and Styles of Ornamenting
Papier Mâché.

Manufactured by the above firm.

291 S to 306.

Sixteen Examples of Modern Papier Mâché.

Manufactured by the above firm.

ON THE WALLS OF THE VESTIBULE.

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